



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

have generally blundered in their choice of such subjects: for instance, when Milo, with both hands fast in the cleft of a tree, is attacked by a lion, it is vain for art to attempt to create a work which can command our unmingled sympathy. A twofold suffering, a useless struggle, a helpless condition, a sure defeat,—these can excite only horror, if, indeed, they leave us not quite unmoved.

Finally, a word concerning the relation of this subject to poetry. We are doing Virgil and the poetic art a great injustice when we compare, even for a moment, this most perfect master-piece of sculpture with the episodic treatment of the same subject in the *Æneid*. As the unhappy exile, Eneas, is called upon to relate how he and his countryman have been guilty of the unpardonable folly of bringing the famous horse into their city, the poet has to devise an excuse for their act. This is the origin of the whole,

and the story of the Laökoön stands here as a rhetorical argument by which an exaggeration, if it be judicious, may well be approved. Hence, monstrous serpents with crested heads come out of the sea, rush upon the children of the priest who has injured the horse, coil themselves around them, bite and cover them with venom, twist and entwine themselves around the head of the father who hastens to the assistance of his children, and rear their heads in triumph while the unhappy victim beneath their folds cries in vain for help. The people are terrified and immediately flee; no one dares to remain a patriot; and the listener, horrified at the strange and dreadful tale, willingly permits the horse to be brought into the city.

Thus the story of Laökoön, in Virgil, serves but as a means to a higher end; and it is still a grave question, whether the occurrence be in itself a poetic subject.

WINCKELMANN'S REMARKS ON THE LAÖKOÖN.

[Translated by E. S. MORGAN.]

[The following passages are translated from *thums. Wien, im akademischen Verlage, 1776.*]

The feet of the Egyptian statues in the Campidoglio, which have been preserved, are, like those of the Apollo Belvidere and Laökoön, of unequal length; the right foot, which bears the weight of the body, is, in one of them, three inches of a Roman palm longer than the other. But this inequality is not without reason, for they wished to give to the foot which stands behind, as much as it might lose to the sight from being at a greater distance from the spectator. (p. 71.)

[In speaking of the relative merits of the Laökoön, he says:—]The Laökoön is a much more learned work than the Apollo. Agassander, the maker of the chief figure of the Laökoön, must have been a much more experienced and skilled artist than the designer of the Apollo had need to be; but the latter must have been gifted with a sublimer genius and a more susceptible soul. Apollo has the sublimity which found no place in the Laökoön. (p. 266.)

[After speaking of the use which the artist makes of his knowledge of muscular action, he says:]

This is made still more manifest in the same set of muscles in Laökoön (a nature

Winckelmann's *Geschichte der Kunst des Alter-*

elevated through the Ideal) when compared in this part of the body with the figures of gods and deified men such as the Hercules and Apollo Belvidere. The action of these muscles in Laökoön is exaggerated beyond the true to the possible; they form hillocks which close upon each other, and express the highest exertion of strength in suffering and resistance. (p. 295.)

Laökoön is a picture of the most sensitive pain, which here shows itself in all the muscles, nerves, and veins; the blood is in the greatest agitation, caused by the deadly bite of the serpent, and every part of the body is represented as strained and suffering, in which the artist exhibited all the instincts of human nature as well as his own great wisdom and art. But in the representation of this outward suffering appears the tried soul of a great man who struggles with necessity, and will stifle and repress any expression of his pain—which I have endeavored to make still more evident to the reader in my description of this statue in Part II. (p. 326.)

Of the statues entirely wrought with the chisel, the Laökoön is the most beautiful; and here an observant eye will remark with

what masterly precision and unwavering confidence the chisel must have been guided in order not to spoil the most skilful lines by accidental slipping. The outer surface of this statue, which seems somewhat rough compared to those which are smooth and polished (it looks like a soft velvet compared to the shining Atlas), is like the skin of the old Greeks, which was not loosened by the constant use of warm baths, or rubbed smooth with scrapers, (as happened from the prevailing habits of the more effeminate Romans,) but on which a healthy evaporation produced a soft down like the first announcement of the covering of the chin. (p. 515.)

[From p. 696:—]Amidst the destruction of innumerable works of art belonging to this time of Art's greatest perfection, the statue of Laökoön, of those which escaped entire, is the most valuable monument, if the artists who made it lived in the time of Alexander the Great; this, however, we have no means of proving, although the perfection of the statue makes it probable: for Pliny mentions this as a work which must be ranked above all other efforts in painting as well as in sculpture. The authors were Agesander, Polydorus, and Athenodorus of Rhodes, of whom the third was a son of the first, as, in all probability, was also the second; for that Athenodorus of Rhodes was a son of Agesander, the following inscription on the base of a statue in the villa Albani bears witness:—"Athenodorus the Rhodian, son of Agesander, made this": and the statue of Laökoön renders it probable that Polydorus was also the son of Agesander, because upon any other supposition we cannot explain how three artists could (I will not say, work on one and the same statue, but) distribute their labors, because Laökoön the father is a much more considerable and important figure than his two sons. Consequently, Agesander must have wrought out the figure of the father, and his two sons, the figures of the sons of Laökoön.

The well known base which was discovered in the ruins of the old Antium of the Lord Cardinal Alex. Albani, is of black marble; but a statue of white marble was joined to it. A piece of this statue, a part of a mantle hanging in folds which was a chlamys, was found near the base; but no trace of the figure itself could be found.

The statue of Laökoön stood formerly in the palace of the Emperor Titus, and was discovered there (not as Nardini and others assert, in the so-called seven saloons or reservoir of the baths) in the arch of a hall which seems to have been a part of the baths of this Emperor; but it indicates, by just this discovery, the precise situation of the imperial palace as it was connected with the baths. Here stood the Laökoön in a large niche at the end of the frescoed saloon already alluded to, from the paintings of which the falsely so-called Coriolanus-under-the-cornice has been taken.

Pliny mentions that the three figures of the Laökoön were hewn out of a single block of stone—which seemed so to him because no seams were discoverable, not that it was really so; for a couple of thousand years have revealed a scarcely perceptible seam which shows that the elder of the two sons was separately sculptured, and afterwards joined to the other figures. Michael Angelo conceived the idea of completing the right arm of Laökoön, which was wanting, and which had been supplied by one of burnt clay; accordingly he made one roughly out of marble, but never finished it; since that time this piece has lain at the base of the statue. This arm, encircled by serpents, would have bent over the head of the statue, and (inasmuch as the rest of the figure was free) it may have been the design of this artist to intensify the conception of suffering in Laökoön by approaching this arm to the head as in two united ideas, and by the repeated coils of the serpent to centre here the place of the pain, which the old artists had reconciled with the beauty of the figure, as both the suffering and beauty find expression here. But it seems as if this arm bent above the head would have distracted the principal attention, which the head demands, for the glance would have been directed at the same moment to the many coils of the serpent. Therefore, Bernini supplied an arm of burnt clay extended so as to leave the head free, and to bring no other part in close proximity above the head.

The two steps at the lower part of the base upon which the principal figure rests probably indicate the steps of the altar where the occurrence here represented took place.

Inasmuch as this statue was prized as the

highest work of art by so many thousands of the most celebrated artists brought from all parts of Greece to Rome, it deserved so much the more attention and admiration from a degenerate posterity which knew how to produce nothing which should even remotely compare with this work. The wise man finds here matter for research, the artist finds endless subjects for study, and both will be convinced that in this picture more lies concealed than meets the eye, and that the mind of the master was even greater than his work.

Laokoön is a nature in extremity of suffering, represented in the form of a man who seeks to gather up the conscious strength of his spirit to subdue it; and while suffering swells the muscles and contracts the nerves, the spirit armed with strength displays itself in the furrowed forehead,—the breast heaves with interrupted respiration, and with the suppression of the outbreak of feeling in his effort to contain and shut up the pain within himself. The anxious inward sigh, and the breast drawn in, exhaust the abdomen and hollow the sides, which allows us to judge of the action of the intestines. But his own suffering seems to distress him less than the suffering of his children, who turn their faces to him and cry for help; for the father's heart reveals itself in the sorrowful eyes, and com-

passion seems to swim in them in a dim mist. The face is mournful, but there is no outcry; the eyes are upturned toward the highest help. The mouth is full of sadness, and the sunken nether lip is heavy with it; but in the upper lip, which is drawn back, this expression is mingled with that of pain, which, with a movement of anger as if an unmerited, unworthy sorrow, extends to the nose, swells it, and manifests itself in the distended and widened nostrils. Below the forehead, the struggle between pain and resistance is portrayed with the greatest wisdom; for while pain elevates the eyebrows, the effort to resist it presses the flesh just over the brows down upon the upper lid, so that the protruding brow almost covers it. Nature which the artist could not improve, he has sought to develop and represent in its greatest strength and power; for where the greatest suffering is portrayed, there the highest beauty is possible. The left side, where the serpent's maddening bite has injected the poison, is the one which, from its proximity to the heart, seems to be most capable of suffering, and this part of the body may well be called a marvel of artistic skill. He raises his legs involuntarily as if to run from the evil: no part is at rest; even the strokes of the chisel seem to aid the significance of this rigid surface.

GÖTHE'S SOCIAL ROMANCES.

[Translated from the German of ROSENKRANZ by THOS. DAVIDSON.]

WILHELM MEISTER'S APPRENTICESHIP.

We have found the problem broached in the *Apprenticeship* to be the setting forth of that culture to which the individuality must submit itself, in order to become for itself what it is in itself. Culture is a process, which, at the same time, is becoming a progress. As a process, it is, in form, always the same round of exertion. The individual is driven, by his own deficiency, towards the element which corresponds to his peculiarity. So long as he has not found this, he must seek it, and be unquiet.

We find Wilhelm Meister exerting himself honestly in order to discover his vocation, to supply the defects of his knowledge and accomplishments, to grind down the

corners of his demeanor, and to heighten the basis of his culture. In these exertions, so far as their form is concerned, he remains always the same. With deep sorrow he becomes aware of his own deficiencies; with ardor he dashes into that activity which seems to promise a means of ascent to something higher; with astonishment he perceives that he obtains no absolute satisfaction through the one-sided effort to which he has been devoting himself, and is thereupon inclined to regard his whole labor as a mistake. This, however, is a piece of self-deception, which lasts only until he has recognized, in ennui and disgust, the finger-post to a new problem, the transition to a higher activity, which, without his previous